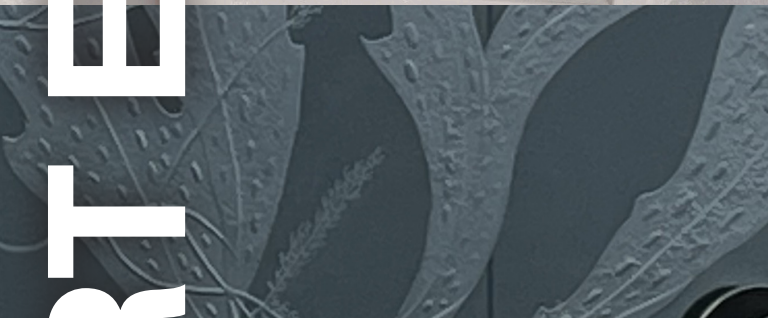


Enhancing
your transit
commute
with art



DEPARTMENT OF TRANSPORTATION AND PUBLIC WORKS

ART EN ROUTE



miamidade.gov/transportation

A guide to public art on the Metrorail and Metromover systems

Now celebrating 50 years of enriching our community, Miami-Dade Art in Public Places has played an important role in defining the urban landscape of Miami. Along the Metrorail and Metromover systems, passengers can find some of Miami's most remarkable public artwork. These pieces not only enhance the beauty of our County, but also express the cultural diversity of each area. Local and nationally acclaimed artists have created pieces that contribute to the unique identity of each station, create a sense of pride for area residents, and challenge viewers to think about art and its relationship to the environment.

Among the many treasures aligning the 25-mile dual track Metrorail system, riders will find figures inspired by Greek mythology, a neon sculpture over the Miami River, a mural celebrating the vibrant colors of the tropics, and crystalline representations of marine biology.

Among the vibrant masterpieces found at the 21 Metromover stations are: benches made with recycled hurricane debris, a ceramic tile mural created by local high school students, a giant red "M" and a ceramic mosaic featuring the hand prints of Miami residents.

So hop aboard for an enchanting, jovial, sometimes provocative, and always inspiring journey. Take Miami-Dade Transit and enjoy the ride!



VENTANA SOLAR

Carlos Alves

Ceramic tile with protruding elements, 1994
Tenth Street Promenade Metromover Station

A Miami ceramist who uses found objects and broken tiles, Alves originally created two separate and unique installations at Eighth Street Metromover station. The relocated "Portón de Sentimientos" (gate of emotions) symbolized the gateway to Calle Ocho. Using recycled ceramics and items embedded in clay that were collected from Calle Ocho merchants, Ventana Solar (solar window) represents a Cuban colonial window to the area.

LA PALMA

Carlos Alves

Ceramic, 1994

Brickell City Centre (Eighth Street) Metromover Station

On the south side of the station, a ceramic royal palm tree rises from ground level to the top of the station. As in Jose Marti's poetry, the royal palm represents freedom.



RED M

Roberto Behar & Rosario Marquardt

Concrete, stucco and paint, 1994
Riverside Metromover Station

Designed as an entranceway to the Riverwalk Station, the Red M creates an intimate scale within the station's lofty eight-story structure. According to the artists' concept of the piece, "The 'M' stands for Miami, Magic, Metro, Mover and as a landmark in a land of immigrants that may also celebrate motherhood and memory and hence the birth of the first Pan American city under construction. In this regard the 'M' is a model of multiple meanings, the secret of which remains a mystery."



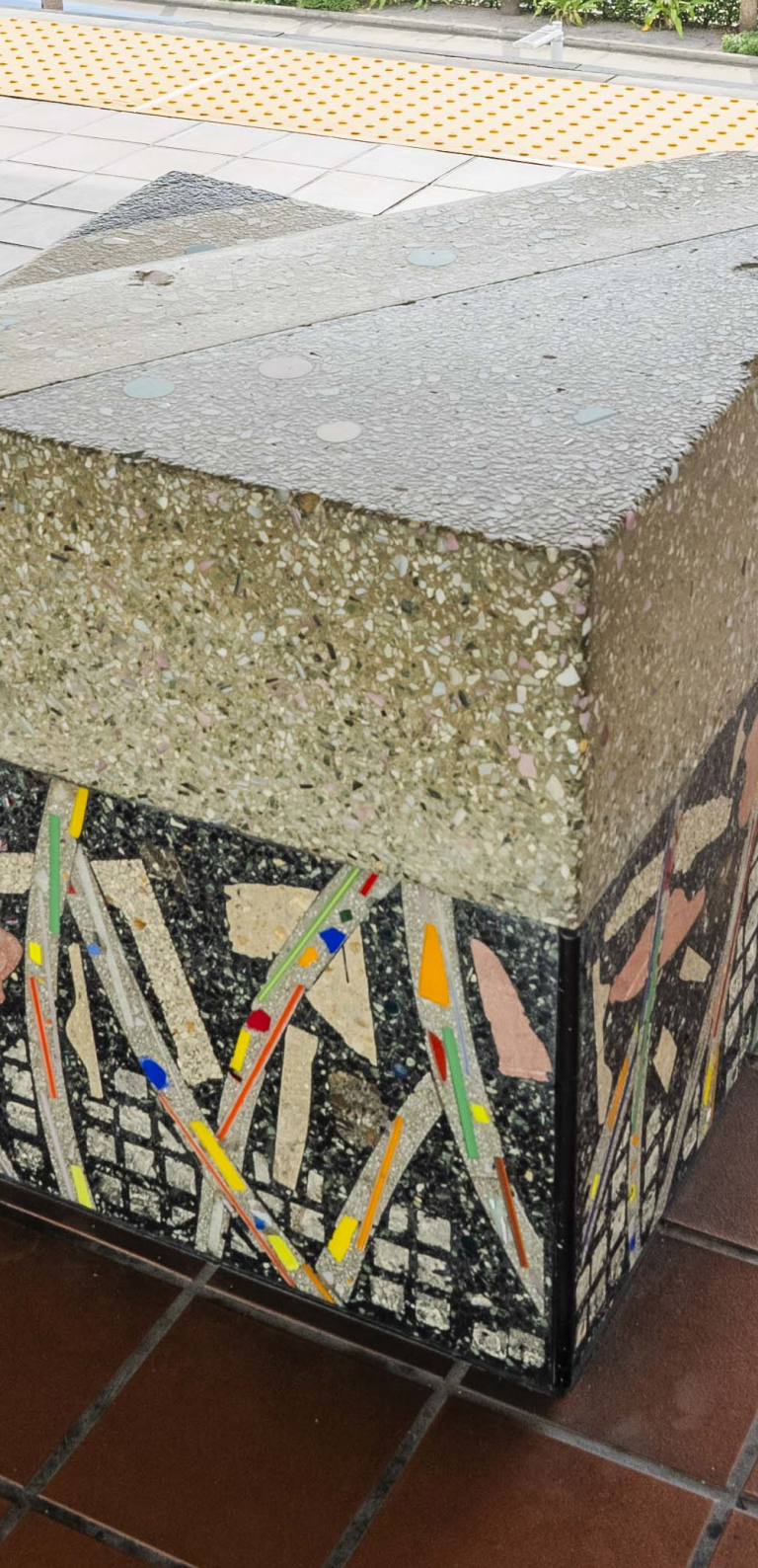


NEW CALYPSO

Houston Conwill, Estella Conwill Majozo and Joseph DePace

Incised bluestone, 1994
Park West Metromover Station

As a peace memorial tribute to the city's multicultural community, the floor, formed from bluestone slabs, becomes a circular cosmological map. The artists worked with the Black Archives History and Research Foundation to identify historical figures, local literary symbolism, poetic texts, and song fragments which are sandblasted into the stone, celebrating Miami as a place of spiritual renaissance.



MOVING OVER

Buster Simpson

Polished terrazzo and hurricane Andrew debris benches, 1994
Adrienne Arsht Center and Eleventh Street Metromover Stations

Buster Simpson's platform benches are crafted as a remnant of the street below. In the face of no alternatives, the curb on the street has traditionally served as public seating. Elevated and reinterpreted in polished terrazzo, the curb is placed in a new context: one to be sat upon and studied. The artist inlaid Hurricane Andrew debris in the terrazzo with symbols of mangrove roots symbolizing rebirth in the exuberance of Miami's culture.

VISION OF PEACE

Noreen Morelli and DASH (Design and Architecture Senior High) Students

Ceramic tile, 1994

School Board Metromover Station

Noreen Morelli and DASH students created a ceramic mural that abstractly depicts the tropical landscape and architecture of Miami. The central shape, the sun, also represents a peace symbol, while ladder-like images symbolize the students' efforts of striving toward the future. The intent of the images is to invoke a positive outlook for the community.



DUALITY

Hank Willis Thomas

Cast bronze, 2022

The Underline Miami River - under the Metrorail guideway at the south shore of the Miami River

Duality represents a call to “loving action” to inspire mutual understanding and positive solutions. Using simple, universal gestures and the power of the human figure, Duality aligns with the artist’s celebrated permanent artworks including Unity, at the Brooklyn Bridge in New York and Raise Up, at the National Memorial for Peace and Justice in Montgomery, Alabama.





WATER / TABLES

Cara Despain

Cast concrete, terrazzo, waterjet cut aluminum with brushed brass finish, 2021

The Underline Brickell Backyard, Brickell Metrorail Station

A pair of playable ping pong tables, inviting direct engagement with visitors, complementing The Underline's mission to activate public space while addressing issues related to climate change. The actual water table is highlighted. Sea-colored glass terrazzo surfaces make a direct connection to downtown's proximity to Biscayne Bay, referencing the delicate ecosystems we live and play in.



LEANING ARCHES

Alina Tacha

Painted COR-TEN steel, 1984/2020

The Underline Hammock Playground, south of Brickell Metrorail Station

Leaning Arches was created from four sheets of COR-TEN steel that were cut and then pulled apart with great force to form a series of pointed arches connected alternately at the top and bottom. To further enhance the forces of rhythm and tension that give the arches their form, the piece is painted a deep purple on one side and a persimmon orange on the other.

SIXTEEN SMOKES

George Greenamyre

Steel, 1984

Dadeland South Metrorail Station

Created in the form of an improbable transport vehicle with oversized wheels, this twenty-ton sculpture creates a visual metaphor for Metrorail and the process of moving people from the suburbs to urban areas. Inspired by the American Industrial Age, Greenamyre uses vehicles with multiple houses to refer to the mobility of contemporary society.





THE MIAMI LINE

Rockne Krebs

LED lights (retrofitted from neon), 1984-88 / 2016

On the Metrorail tracks over the Miami River between Brickell and Government Center Stations

The Miami Line is a light-based, site-specific installation spanning the Miami River by Rockne Krebs, who is internationally recognized for his pioneering work with laser light, a new technology when he began to explore its potential for art in the 1960's. Since its creation, The Miami Line has become a signature element of the downtown Miami skyline and has been featured in countless photographs. "The Miami Line was conceived as a means to generate visual drama and create an identifying element which is unique to Miami by simply enhancing what is already present," stated Krebs. When Krebs created the first phase of the Miami Line in 1984, it was 300 feet long. Due to its great popularity, the piece was expanded in 1988 to a total of 1,540 feet. Retrofitted in the winter of 2016 in conjunction with the artist's estate, The Miami Line has been converted from neon to LED lights in the original color scheme that the artist designed.

MIAMI DOMINOES

Bo Droga

Spray painted concrete pylons, 2019
University Metrorail Station

Stemming from Australian artist Bo Droga's interest in urban landscapes, the Miami Dominoes piece is part of his Concrete Landscapes series for urban spaces. Using the "trompe l'oeil" method to transform the concrete pylons supporting the Metrorail system into playful and thought-provoking pieces of art, the Miami Dominoes highlight Droga's thirst for studying the relationship between order and chaos across urban developments.





TETRAHELIX AND SON

Freda Tschumy

Painted COR-TEN Steel, 1983

University Metrorail Station

Inspired by the twisted double helix structure of a DNA molecule and solid triangular figures, or tetrahedrons, Miami artist Freda Tschumy created this whimsical sculpture of welded COR-TEN steel. Created in two parts, a ribbon of twisted steel comes off the end of each piece appearing to join underneath the sidewalk. Portions of the artwork are painted bright green, the rest of the piece is unfinished COR-TEN steel, which, as intended, has developed a dark brown patina over time.



DELIGHTS AND TERRORS OF THE SEA

After Alexander Stirling Calder

Cast stone and concrete, 1983
Vizcaya Metrorail Station

The fountain at the Vizcaya Metrorail Station incorporates figures originally commissioned in 1915 for Villa Vizcaya and cast from the mythical mermaids and mermen located on the Great Stone Barge created by sculptor Alexander Stirling Calder. Using special molds, each replica was formed with a sand-based aggregate and then resculpted by artist Mark Jeffries to sharpen timeworn features.

CEREMONY OF THE TROPICS

Carlos Alfonzo

Glazed ceramic tiles, 1985
Santa Clara Metrorail Station

This vibrant hand-crafted ceramic mural, set in the midst of Miami's wholesale fruit district, incorporates symbols from the area and from Carlos Alfonzo's own iconography. In the artist's words, "This mural celebrates the relationship of nature and man and how this interaction manifests itself, including the moment in which the fruit is trapped by the hand and given as offering at the table in intimate domestic ritual. It is a 'ceremony of the tropics' and its symbols, in vibrant colors, in full public view."



TRACKS

Gene Kangas

COR-TEN steel and stainless steel, 1983

Allapattah Metrorail Station

The parallel and intersecting lines of this sculpture relate to the repetitive nature of railroad tracks and wave-like movements. Two life-size figures, placed at one end of the sculpture, appear to contemplate the pathways and tracks of life, while a series of stainless steel bird tracks suggest unseen movements, created perhaps by another visitor or at another time.



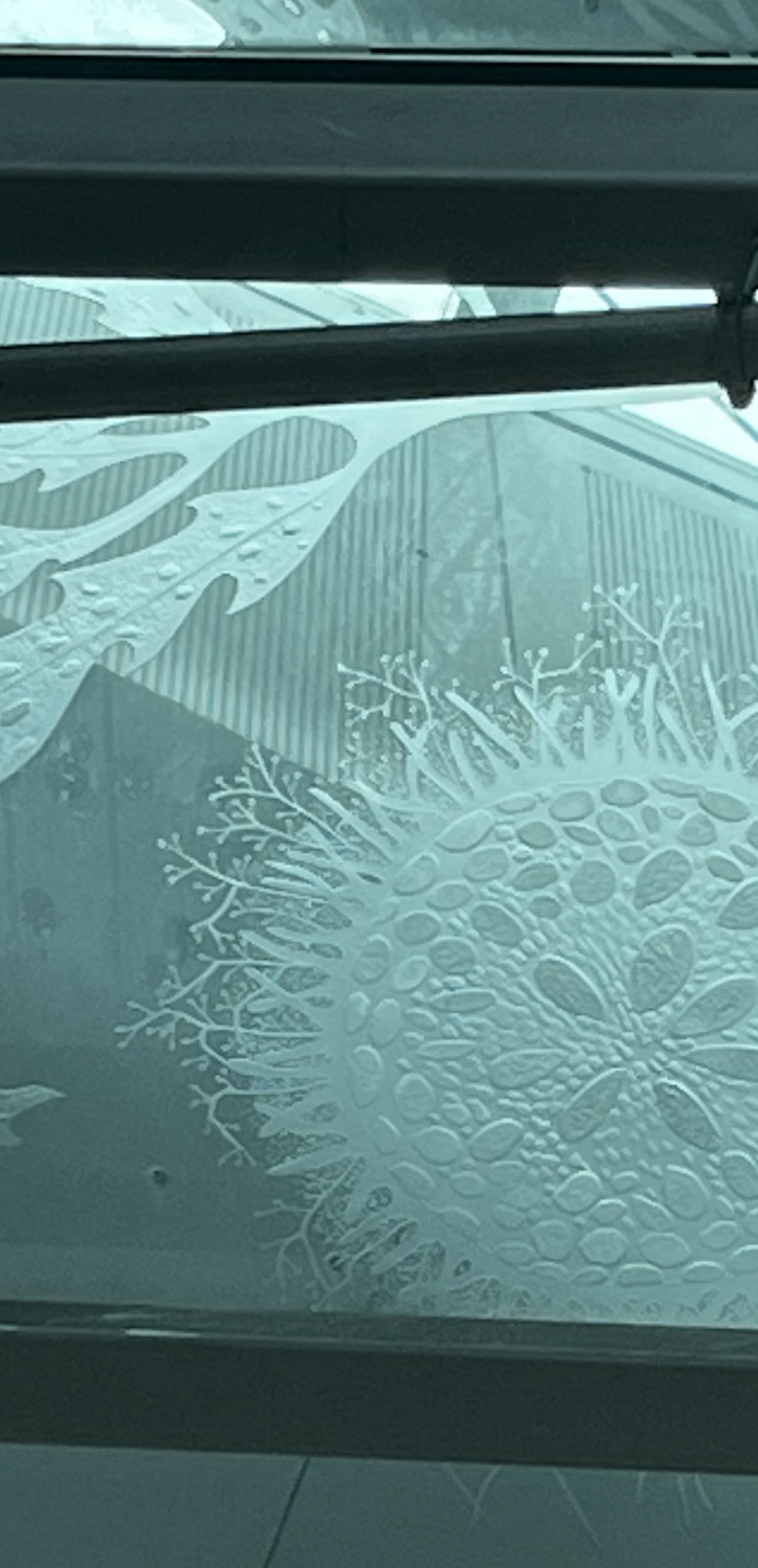


BLUE STATION STONES

Beverly Buchanan

Dyed and molded concrete, 2022
Earlington Heights Metrorail Station

Blue Station Stones is an installation of cobalt blue concrete forms at the entrance of the Earlington Heights Metrorail station. Buchanan was inspired by African ancestral tribal forms. She intended the installation to function as a site marker, identifying the station and providing a meditative meeting area.



SARGASSUM

Michele Oka Doner

Integrated art glass, 2022

Miami International Airport Metrorail Station

The work pays homage to Sargassum, the free-floating oceanic forms that migrate throughout the more temperate and tropical oceans of the world. These thick, drifting masses act as a mobile habitat for a distinctive group of marine animals and plants, many of which are not found elsewhere.

OPTICAL ILLUSIONS

Jean-Claude Rigaud

Painted COR-TEN steel, 1984

Brownsville Metrorail Station

This undulating, spiraling sculpture is to be viewed and appreciated from many different perspectives. Using a red spiral and three white circular forms, the artist produced an optical and spatial illusion that evolves with the viewer's changing perspective. While Optical Illusion appears to be a simple red spiral with three white forms when seen from either side, the three white circular forms create a target-like illusion of one large disc within a red ring when viewed from either end.



ON OUR WAY

Betye Saar

Baked enamel on copper plates, 1986
Dr. Martin Luther King, Jr. Metrorail Station

Working with local residents and Metrorail users, artist Betye Saar created a compelling art installation that celebrates the energy and vitality of the surrounding community. She traced the outlines of neighborhood children and adults and created life-sized enamel silhouettes embellished with lively shapes and lines. Through this community-based art process, Saar instilled the Dr. Martin Luther King Jr. Plaza station with a unique sense of identity and spirit.





UNTITLED

Purvis Young

Mural enamel-painted on treated surface, 1986
Northside Metrorail Station

This mural, painted in Young's swift, gestural style, celebrates the contributions of construction workers, bricklayers, steelworkers, carpenters, and others who built Miami's transit system. Young pursues his personal artistic vision by drawing extensively on the realities of growing up and living in Overtown, an African American neighborhood near downtown Miami.



EAST / WEST

Robert Huff

Ceramic tile, 2003
Palmetto Metrorail Station

Inspired by the orientation of the Palmetto Metrorail station, Miami artist Robert Huff conceived East/West to harmonize with the busy lifestyle of passengers on their daily commute. Upon entering the platform, the variations of color on the support system reflect the warm colors of the rising sun. As passengers return to the station, they are greeted by colors reminiscent of the setting sun that progress from the hot colors of the late afternoon to the cool blues of the evening.

We hope you enjoy traveling above the streets of Miami-Dade using our Metrorail and Metromover systems, where art meets transit in a dynamic celebration of the County's vibrant culture. Let each journey be an opportunity to experience art in motion as you immerse yourself in a living gallery of murals, sculptures, and installations that showcase Miami-Dade's diverse creativity and beauty.



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